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The Intellect of Athens as Reflected in Her Art

The people of Athens in the dawn of their recorded history, present to us the picture of something very much like a community of eager, intelligent, and highly gifted children. They already possess keen faculties of observation and a deep interest in life, but as yet their attitude towards the physical world around them is one of wonder rather than of inquiry. Like children, they take very much for granted, and readily believe the traditional myths about the gods, as handed down by their fathers and embodied in the Homeric poems.

This early stage in the intellectual development of Athens, extending up to the sixth century before our era, and even including a large part of it, is faithfully mirrored in the artistic remains of that period. These consist principally of such votive dedications as the Acropolis "Korae" and the male figures popularly known as "Apollos"; fragments of pediment sculptures from the earliest temples of Athena, representing, for instance, the three-headed monster Typhon, in porous stone and brightly colored; Dipylon vases of geometric style; great "craters" which stood upon tombs and served as funnels to convey libations to the dead; and gems with geometric designs, mostly of soft stone and engraved by hand. The wealth of votive statues among these remains may help us form some idea of early Athenian practical religion. As in Homer, this religion consisted largely in "giving" to the gods, in order that the gods might "give" favor and protection in return. The sculptures which adorned Athena's early temples on the Acropolis show us supernatural beings, ugly and monstrous, not yet humanized and idealized, as we find them later in the Hekatompedon pediments of Peisistratus, and, to an even higher degree, in the Athena Parthenos, the Zeus Olympius, and the Parthenon pediments of Pheidias. The gems of this early period, pierced to be strung on a chain or cord and mainly religious in character, seem to have been used as amulets. Gradually the magical significance of gems gives way to their use as ornaments to be set in rings, necklaces, and bracelets, or as signets for sealing.

The Persian Wars mark an epoch in the intellectual life of the Athenians. A new world was thrown open to them, with ideas and customs widely different from their own. Moreover, the Ionian philosophers of the sixth century, with their bold speculations about the physical universe, had already begun to stimulate a spirit of inquiry and skepticism in Greece, and especially at Athens. People began to question the truth of the traditional theology, and great poets like Aeschylus undertook the task of purifying and spiritualizing the

Homeric religion and justifying the ways of gods to men. Xenophanes had ridiculed the orthodox Olympus for its manifest shortcomings, declaring that gods who were deceitful, unjust, cruel, adulterous, were no gods. But the great creative genius of Aeschylus and Sophocles, instead of combatting the old religious ideas, purified and ennobled them by ignoring the imperfections of the gods and enhancing their virtues.

The stage of intellectual progress which thus conceived the gods as idealized human beings, beautiful, noble, full of superhuman dignity, is manifested especially in the art of the fifth century. Iconoclasm and skepticism had not yet won the day. Men in general still clung to their old creeds; but these creeds had undergone a profound transformation. The older elements of a crude and literal anthropomorphism had been largely purged away. Still, the problems which chiefly interested the best intellects were centred in religion. Hence we behold at this time the creation in art, particularly in sculpture, of those restrained, somewhat severe, yet extraordinarily beautiful and majestic types of Athena Parthenos, Athena Promachos, Olympian Zeus, and the deities of the Parthenon frieze, which are the most perfect embodiments of the divine in ancient art. The same characteristics of a certain typical and rather austere beauty can be observed in the numerous athletic statues of the period, in the idealized types of the gems and red-figured vases, and also in the perfected forms of Doric architecture, as seen in the Parthenon and Theseum.

The art of the fifth century, perhaps more than that of the fourth or third, exhibits that most characteristic of Greek qualities,—clearness, combined with fullness, roundness, and simplicity of conception, a composite quality often summarized in the one term "plastic." In the Athenian art of this period we meet this quality everywhere in so striking a degree that we cannot doubt but that the creators of these beautiful works had arrived at the point where intellectual conceptions are clearly delimited and imagination is fully developed.

Then came the Sophists with their keen realization that the clever use of words, mastery of dialectic, and a knowledge of moral and political questions were of paramount importance for a successful career in a highly organized democracy. Their skill in the use of language emphasized and promoted the spirit of inquiry already kindled in the Athenians, and the apparent ease with which they proved or disproved any proposition whatever, made men more and more skeptical about the orthodox religion and morality. Euripides furthered this tendency by his pronounced rationalism, and popu-

lar interest began to turn from Olympus to the world and man. Socrates even went so far as to make man and right living,—that is, living according to the dictates of right reason,—the only study worthy of man's serious attention.

As the centre of intellectual interest shifts from the Olympian deities to man and human life, a change comes over Athenian art. Praxiteles no longer strives, as had Pheidias, Alcmanes, and Polyeleitus before him, to impress mankind with the majesty and dignity of Zeus, Athena, and Apollo, but moulds with exquisite delicacy the reposeful, sensuous forms of Aphrodite, Eros, Hermes, Fauns, and Satyrs. Skopas comes nearer still to human life and human interests when he portrays men and women in trouble, pain, and anguish. With Lysippus we advance another step towards realism and human appeal in his more perfect representation of activity, movement, life. Dionysus now becomes a favorite subject of the sculptor and the painter; Fauns and Satyrs abound; children in natural and homely postures and surroundings, for the first time enter serious art, *genre*-scenes, representing all the manifold variety of human life and occupation, become common. Evidently, the intellectual interests of the Athenian people have greatly shifted. The old idealism is gone. Man and the world of man in all its aspects are now the centre of interest. Rationalism has won the day. The gods are not now the awe-inspiring, supernatural beings they had been in the days of old. The deities portrayed in art are the more humanly attractive ones; they are largely made subservient to aesthetic and symbolical ends. The art of Periclean Athens was in more ways than one like the art of the Middle Ages. It was indeed more perfect in technique than medieval art, but like it, it was the handmaid of religion. It faithfully reflected the predominant interest of the great poets in religious and moral problems. With the rationalism and skepticism of the age that followed, came an art divorced from religion, almost, if not quite, to the same extent as was the art of the Renaissance; an art which sought its inspiration chiefly in the life of intellectual freedom and license which had replaced the older and more spiritual order of things.

If the art of a nation is a safe index of the intellectual development of that nation, as it certainly was in the case of Athens, what conclusions would a thoughtful observer have to form of twentieth-century America?
Florissant, Mo. FRANCIS A. PREUSS, S. J.

Reading Latin

(The first of a series of articles)

From the year 1887, when Professor Hale's little book "The Art of Reading Latin" first swam like a new planet into the sky of Latin teaching, down to the present day, a great deal has been written on the subject of reading Latin as Latin. Judging from recent articles on the subject the present writer is inclined to the opinion that while nearly all Latin teachers regard Professor Hale's ideal as a consummation devoutly to be wished, they nevertheless feel that his method is too

cumbersome to be introduced into the ordinary high-school classroom. As was pointed out by Professor Potter in an article in the *Classical Journal* for October, 1927, Professor Hale has filled ten pages of his booklet with an enumeration of the processes necessary for the reading of a sentence of eleven words. Most of the recent articles to be found on this subject contain rather a description of the reading process than a method of teaching it. In the present series of articles, the writer will try to set forth a simplified form of Professor Hale's method in the hope that it will prove suitable for high-school work. Important use will be made of data taken from Byrne's *Syntax of High School Latin*, and several problems will be handled in the light of suggestions contained in an inspiring article by J. E. Barss, published in the *Classical Weekly* for February 28, 1927.

Before we begin our discussion, a word must be said as to why the analytical method of tackling the Latin sentence fails to produce ability to read Latin as Latin. The first and obvious reason is that this method gives the pupil no practice in real reading. The second reason, less obvious but more potent, is that it drills the pupil in a method which positively inhibits the correct reading process. By teaching the pupil to look first for the verb and then for the subject, we drill into him the conviction that the other members of the sentence cannot possibly make sense unless they are viewed from the vantage ground of the already discovered subject and verb. In English we have become so accustomed to the order of subject, verb, object, that to change this order often makes the thought obscure or even unintelligible. If the sentence "John built a house" is rearranged into "A house built John," it becomes sheer nonsense. We make our mistake when we allow the pupil to think that a similar collocation of words makes nonsense in Latin. This we do when we try to make things easy for him by rearranging Latin words in the English order. This rearranging can be done in two ways—first, by reading the Latin in the English word order, or by writing it thus on the blackboard, and secondly, by teaching the pupil to rearrange it mentally. In either case the process and the principle behind it remain essentially the same. In fact it is to be feared that this rapid mental rearrangement is the ultimate goal aimed at by many teachers, and for them constitutes the only reading of Latin which they think possible.

Now what effect does this method have on the pupil's attitude toward the case endings? Case endings become merely a system of local notation, utterly devoid of functional value. They are made use of by the pupil merely to determine into what order the words must be placed before they can make sense. The ending of the accusative does not tell the pupil that the noun which carries it represents the person or thing which receives an action, it tells him rather to put such a noun after its verb and "then see if it will not make sense." It is quite evident that such procedure drains the Latin case endings of all functional value. It gives them merely positional value, such as would be had if a series of numbers were affixed to the stems.

This mode of procedure arises no doubt from an implicit reasoning process which may be thus explicitly formulated: How can I know the functional value of a case ending unless I know just what specific use is involved? How can I determine the specific use until I arrive at the main verb and ask this important member of the sentence which specific use it prefers? Thus the word *homini* standing alone can mean so many things that for me it means nothing; but let me know that the verb is *datur* and I can tell you that *homini* is indirect object and means "to the man." Tell me that the verb is *eripuit* and I shall know at once that *homini* is dative of separation (senseless term!) and means "from the man."

Now all this involves needless, not to say paralyzing, analysis. The word *homini* as it stands has one very tangible meaning, though this meaning may in different contexts require different English phrases for its translation. It means: *The man is interested in the action which is to follow*, or, correlatively, *the action was performed with reference to the man*. What the action may be is matter for suspended judgment; not so the meaning of *homini*. This fundamental force of the dative case, though mentioned by most grammars, is usually ignored in reading, for the pupil generally proceeds to translate *homini* by the phrases 'to the man' or 'for the man.' This of course gets him into endless trouble. We shall develop this idea in a later article. It is introduced here merely to show how it is possible to consolidate apparently discordant uses of cases into a generalized functional value. This generalized meaning gives the reader something tangible to hold to while he is "keeping himself in suspense" as to what will come next. Not all cases can be so unified, but the mind does not resent holding on to two or three such meanings, especially if they can be arranged in the order of probability. What it does resent is the task of keeping in suspense six or eight possibilities, all on the same level. The practiced reader bases his hierarchy of probabilities upon clues taken from the context. We hope to be able to assist the beginner by providing him with an *a priori* set of probabilities for each case, based upon data taken from *The Syntax of High School Latin*. If we can only get the youthful reader started by pointing out the main highroads, he will gradually find the lanes and by-paths himself. Indeed, no theory of reading can supplant frequent and continuous practice. It can, however, give a very valuable initial impetus.

In taking up the study of a Latin author, it is important to remember that there are three distinct processes which may be put into operation. Properly correlated these three processes are mutually helpful; indiscriminately mixed, they are mutually inhibitory.

First of all, the pupil may be instructed to grasp the thought of the passage in and through the Latin words taken in the order in which they stand. This alone is entitled to be called *reading Latin*.

Secondly, the thought thus apprehended may be translated into English. This is properly a test of ability in English, though it will always remain a standard method

of determining the pupil's understanding of the thought of the Latin.

Thirdly, the constructions found in the passage may be analyzed and catalogued. This is in reality a drill in minor logic.

Now all three of these operations are legitimate. All three should receive attention, perhaps even equal attention. Yet in practice they should be kept separate. The methods used in one should not be allowed to interfere with the processes employed in the others. Thus in translating, we must cast the thought in the English word order. This should not be done in reading. Neither in reading should we stop to analyze genitives and subjunctives merely for the sake of drill. After each passage has been read and the thought has been discussed and appreciated, we may proceed to examine the grammatical constructions as an aid to future reading.

The reading process should be synthetic rather than analytic. We should construct a logical thought, not analyze all possible phases of a construction. The motive power that urges us on should be the instinct to build up a rational context. The road ahead should be illuminated by hypotheses or forecasts that arise out of the trend of the context as it unfolds itself, not primarily out of an inspection of case endings and verb forms. Etymological forms and syntactical rules tell us where we may go and where we may not go. Generally it is only the unfolding context that can tell us where we must go. It is evident of course that the more a pupil has been previously drilled in formal grammar, the more fruitful in suggestiveness will be the inflections and constructions which he meets in the course of his reading. These phases of grammar, however, should be handled with some reference to their frequency of occurrence, so that in the reading process, a form will not tend to suggest a rare usage first.

Florissant, Mo.

HUGH P. O'NEILL, S. J.

Famous Poems on Classical Themes

Hellas

P. B. Shelley

Within the circuit of this pendant orb
There lies an antique region, on which fell
The dews of thought in the world's golden dawn
Earliest and most benign, and from it sprung
Temples and cities and immortal forms
And harmonies of wisdom and of song,
And thoughts, and deeds worthy of thoughts so fair.
And when the sun of its dominion failed,
And when the winter of its glory came,
The winds that stript it bare blew on and swept
The dew into the utmost wildernesses
In wandering clouds of sunny rain that thawed
The unmaternal bosom of the North.

(From the Prologue)

Ne cherchez dans Platon que les formes et les idées:
c'est ce qu'il cherchait lui-même. Il y a en lui plus de
lumière que d'objets, plus de forme que de matière. Il
faut le respirer et non pas s'en nourrir.—J. Joubert.

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The "Hints for Teachers" Department of the *Classical Journal* for November, 1927, extends a graceful welcome to the CLASSICAL BULLETIN, entering with the October issue upon the fourth year of its existence. From a journal limited in circulation to the members of the Classical Association of the Missouri Province, it has now become a public organ of classical thought. The Editors are impressed with an increased sense of responsibility arising out of this change of policy, and contributors are requested to bear in mind this widening of the reading circle. A fervent hope is entertained that, as far as may be, all matter published in the BULLETIN may show a happy blending of the Practical with the Ideal. Practical and ideal: such in brief is the very life of the classical teacher.

We recommend to the perusal of our readers an article on "The End, and the Beginning, of Plato's *Phaedo*," by the well-known classical scholar, W. Rhys Roberts, which appeared in the *Classical Weekly* for October 10. It represents the sort of "human" scholarship which many classical scholars of today are lacking. When scholars write of the culture and the refinement of literary taste to be derived from the study of the Classics, their own scientific and unimaginative style too often neutralizes the good effect of their arguments. Rhys Roberts is an exact scholar, but exactness of scholarship does not make him miss the one essential message of Greek and Roman literature, the one adequate reason why we still study the Classics—truth, beauty, humanity, embodied in immortal forms. When will universities realize that doctoral dissertations in Greek and

Roman literature, highly specialized as they are in character, and assigned to candidates that have scarcely yet begun to feel the spell of Homer, Plato, Aeschylus, Pindar, Thucydides and the other supreme artists of antiquity, are a sad mistake? The average college graduate has only been *initiated* into the spirit of antiquity. If he is to imbibe the sweetness and strength of classical literature, and experience its transforming power in his own soul, what he needs is years of quiet communion with the spiritual giants of old, not introductions to third-rate writers of the decadence, nor research-problems that develop the acumen of the statistician rather than the soul of the poet, the artist, and the philosopher. We cannot refrain from quoting here one passage from Mr. Rhys Roberts' article: "One object of the present paper in which Greek words have been introduced sparingly, that it may appeal to non-Grecians as well as Grecians, is to urge readers of mature age to secure for the younger generation a *better school education in Greek* (Italics ours) than they themselves have had. The writer's life has been spent in the task of seeking for Greek studies the place they merit in the new Universities of Great Britain. There has been much to encourage him where he has worked, but he has often had cause to regret that his pupils had not had an earlier start in the Greek language." If this is true of England, how much more applicable is it not to America, where the majority of secondary schools do not offer Greek at all, and many of those that do, provide a two-year course only, so that young men are sixteen or seventeen years of age when they take up the study of Greek.

In *Latin Notes* for October (p. 3) Dr. J. L. Hancock roundly condemns literal or even *verbatim* translation from Latin into English as not only useless, but positively harmful, and insists that idiomatic translation is the only kind that ought to be countenanced in the classroom. The objection that such a practice would demand far more time than is available for the Latin class, is met by the suggestion of the Classical Investigation Report (pp. 201-203) that "a large part of the Latin text should be read and comprehended in Latin without translation." This suggestion is, of course, nothing new. It has been successfully put into practice in some English secondary schools (v.g. the Perse School at Cambridge) for many a year. If a pupil finds obscurities in the portion of the text merely read aloud and not translated in class, let him be instructed to ask for a solution of his difficulties, and let the teacher, either personally or through one of the class who understands the passage, explain the difficulty by means of a Latin paraphrase of the sentence or paragraph in question. This method is at least as old as the Jesuit *Ratio Studiorum*, in which it was prescribed for the so-called "prelection" in the more advanced classes.

Quanta homines ferro atque rotis sibi commoda vitae
Compegere! Sed heu, vita beata procul. F. A. P.

Do We Know How the Romans Pronounced Latin?

This is not a question to be answered either "Yes" or "No." We can never have any such precise knowledge of Latin pronunciation as we have, for example, of French. And yet, if any man should put into practice all that we know about Latin pronunciation, I have no doubt that Cicero would be able to understand him. Only a few, however, could pass such a test; I suspect that most of us could not convince Cicero that we were talking Latin at all, chiefly because our practice falls far short of our knowledge.

On most important points our knowledge of Latin pronunciation is quite sure. I will illustrate by a sound which is variously treated in our modern schools, namely, *c* before *e* and *i*. The traditional Italian method of pronouncing Latin makes *c* in this position like English *ch* in *church*, while German scholars traditionally pronounce *c* before *e* and *i* like *ts*, and French and English scholars like *s*. They are not all right!

The development of Latin *c* before *e* and *i* in the several Romance languages is various. In the Sardinian dialect of Logudoro we find *k*, as in *kentu* from *centum* and *kirku* from *circus*. This same sound was current in the Romance language of Dalmatia, which is now extinct. In Italian, as in the Italian Pronunciation of Latin, *c* before *e* and *i* has the sound of English *ch*, e. g. *cento* and *cerco* from *centum* and *circus*. Modern French also harmonizes with the French pronunciation of Latin; we have *cent* from *centum* and *cit  * from *civitas*. Here, however, we can establish an intermediate stage in the development; in Old French the sound was *ts*, and French words which were borrowed by the Germans before the thirteenth century retain that sound, e. g. *Prinz* from French *prince* from Latin *princeps*. The Germans learned their Latin from Frenchmen during the Old French period, and that is the reason why Latin *c* before *e* and *i* is *ts* in the traditional German pronunciation of Latin. So here again we get three answers; Sardinian and Dalmatian suggest that Latin *c* before *e* and *i* was like *k*, Italian that it was like *ch*, French that it was like *ts*. The other Romance languages all agree, either in their present form or in an earlier stage, with Italian or with French. We may well expect to find one of these three answers to be correct; but which one?

The standard orthography of Latin would suggest that *c* had the same sound in all positions; for there is no doubt that Latin orthography was generally phonetic. Stronger evidence is presented by occasional variations from the standard; for we find *k* written for *c* before *e* and *i* in Latin inscriptions up to the sixth century A. D., e. g. *Keri*, *Dekembres*, *Mukianus*, *pake*, *ofkina*. These are mistakes, no doubt; but if the writers had not heard a *k*-sound they would scarcely have fallen into this particular error.

Greek κ represents just one sound even in Modern Greek; no one doubts that its value was always about that of English *k*. In ancient times it was constantly used to represent Latin *c* even before *e* and *i*, e. g. Κικ  ρον for *Cicero*. Similarly the Romans used *c* for

κ when they borrowed Greek words, e. g. *cithara* for κ  θαρα . This practice is peculiarly significant, since they could easily have written *k* if *c* before *e* and *i* had suggested a different sound.

In Cicero's time *c*, *t*, and *p*, in certain words, tended to develop a following *h* (*chommodus*, *Cethegus*, *triumphus*) (see Catullus 84, Cicero *Orator* 160, Quintilian 1. 5. 19-21.) and among these words were *pulcer*, *Orcivius*, and *centurio*. It is hard to see how *h* could be pronounced after *ch* or after *ts*; but *kh* was precisely the ancient value of Greek κ and of Latin *ch* in Greek loan words (e. g. *chaos*).

The Romans recognized two sounds of *n*, the common sound of English *n*, and the sound of *n* in English *ink*. The latter value occurred only before the palatal mutes *c*, *k*, *q*, and *g*. Since Varro cites (as quoted by Priscian 2. 30. 15 ff. [Keil] = p. 201 [Goetz and Schoell].) *anceps* as an example of this sound, *c*, in that word at least, must have been pronounced like *k* rather than like *ch* or *ts*.

The Celtic and Germanic languages preserve a few Latin words which were borrowed in ancient times, and these regularly show a *k*-sound for *c* before *e* and *i*. Examples are Welsh *cwyr* from *cera*, Gothic *lukarn* from *lucerna*, and German *Kiste* from *cista*. Of course there are many words which have been borrowed in modern times by German and English from Italian or French or from Latin itself, and all these show the later values of *c* before *e* and *i*. In particular English is full of the Modern French pronunciation, e. g. *census*, *cent*, *centaur*, *century*, *circus*, *civil*. But these words are not evidence for ancient pronunciation. German *Kiste* is valuable precisely because it cannot have come from Italian, French, or any other modern form of Latin.

Now I would not care to say that any one of these bits of evidence taken alone would prove that Latin *c* before *e* and *i* had the sound of *k*; but certainly their cumulative force is very strong indeed.

Yale University.

E. H. STURTEVANT.

Tertiary versus Secondary Predication

At the very outset of this note I may be permitted to thank the Editor of the CLASSICAL BULLETIN, firstly for challenging the accuracy of the terminology employed in my treatise on Grammatical Predication, and secondly for allowing me this opportunity of placing on record the motives that led me to the adoption of the epithet *tertiary*, in preference to *secondary*, to describe that peculiarly Attic indirect mode of predication which dispenses with both the copula and the use of finite verbs. (See my *Theory of Greek Prose Composition*. B. Blackwell, Oxford. Chap. XVII, p. 361.)

When this chapter was written, and long before, as far back as the eighties of last century, this Greek indirect method of predication was constantly referred to as "Tertiary Predication", especially by commentators on the Greek Classics. For I confess I do not remember ever encountering it in Grammar. It is a pet phrase with the Professor whose lectures I attended when pre-

paring for the B. A. Honors at London University. Of course tertiary predication would seem to presuppose not only a primary but a secondary means of predication. I also remember hearing it stated that in such sentences as: "the corn they use is not imported," σίτω οὐκ ἐπακτῶ χρώνται, the adjective used predicatively is an instance of secondary predication. On the other hand it would be maintained that in the sentence: "the tales they record are a tissue of unrealities and impossibilities," οὕτε γινόμενα οὕτ' ἂν γινόμενα λογοποιούσι, we have an example of what is strictly tertiary predication. The underlying principle here would seem to imply that indirect predication made through the instrumentality of an adjective, an adverb, or a prepositional phrase should be styled secondary; whereas when recourse is had to the participle it should be called tertiary. This is, as far as I can see, a distinction without a difference. Unless therefore more solid grounds are forthcoming to set up a difference between indirect predication that is secondary and that which is tertiary, I am inclined to think that the latter term should be altogether discarded and the former alone employed. Indeed this was my opinion when I drew up the chapter in question. Being however of a conservative temperament and disliking the many attempts at unnecessary innovation made by some modern grammarians, I refrained from jettisoning a grammatical term with which I had grown familiar. At the same time I did not fail to give my readers an inkling that doubt might be entertained about its appropriateness. On page 364 I wrote that this indirect manner "is often called tertiary predication." At present I am inclined to regret that I did not suppress it, and use what seems obviously the more natural description: secondary predication.

St. Asaph, N. Wales.

JOHN DONOVAN, S. J.

(Ed. Note: If the Readers know of any reasons for the retention of the term "tertiary predication," they are invited to forward them to the CLASS. BULL.)

The Music of Greek and Latin Speech

The musical element inherent in Greek and Latin speech is not a topic that is proclaimed from the housetop. No doubt, it is briefly touched upon in the classroom when the nature of the Greek and the Latin accent is explained. The accent of a Greek or Latin word was essentially musical. This is the accepted verdict of classical scholarship. It must be borne in mind, however, that the musical accent did not exhaust the musical possibilities of ancient diction. As the succession of accented and unaccented syllables grows out of the very nature of the English language and forms the basis of English poetry, so the succession of long and short syllables is characteristic of the two ancient tongues and forms the basis of Greek and Latin poetry. Greeks and Romans were careful in pronouncing words according to their proper quantity. They not only had a feeling for the swing of verse, but were finely sensitive to quantitative differences in prose as well. A third element that made for melodious utterance was the

harmonious grouping both of cola and commata within the limits of a sentence and of the various clauses within the limits of a period. Three factors, therefore, conspired to impart harmony to Greek and Latin speech: Accent, Quantity, and Structure. The accent was musical, for it denoted pitch, rather than stress. Quantity was musical, for it tended to produce a certain rhythmic swing. Structure was musical, for it resulted in a perfect balance of the whole. Accent was the music of the word. Quantity was the music of the sentence. Structure was the music of symmetry. And so these three, accent, quantity, and structure, blossomed out into the larger music of harmonious speech.

Speaking of Greeks in particular, we need not wonder that this gifted people had a sensitive ear for musical effects and, in consequence, for the lilt or rhythmic flow of speech. Plato, in his *Protagoras* (326), states that the παιδεία of a Greek boy consisted largely of the study of μουσική. "When the boys," he says, "learn to play the harp, they are taught the works of the lyric poets, those builders of song. And the masters insist on familiarizing the boys' souls with the rhythms and scales, that they may gain in gentleness, and by advancing in rhythmic and harmonic grace be efficient in speech and action; for the whole round of man's life requires the graces of rhythm and harmony." We have the testimony of Dionysius of Halicarnassus to show that the feeling for melody was not the monopoly of a chosen few but the property of the ἄμουσος ὄχλος, the unmusical, the uneducated masses, as well. "When a player on the harp or flute," he says in *de comp. verb.* 11, "strikes a false note, the ἄμουσος ὄχλος at once raises a disturbance." His inference is that there is a touch of inborn affinity in all of us for beauty of melody and beauty of rhythm: φρσιζή τις ἐστὶν ἀπάντων ἡμῶν οἰκειότης πρὸς εὐμέλειάν τε καὶ εὐρυθμίαν. Cicero in *de Oratore* III 196 adverts to the same fact. He himself was a master in the art of pleasing the ear, and his system of cadences is so delicate that to this day no agreement regarding its nature has been reached by scholars. Livy in his inimitable prose was as wide awake as Vergil in his poetry to a truth uttered later by Quintilian: "Nothing can enter the heart, which stumbles at the very threshold by offending the ear." The story of melodious prose runs on into Christian times. E. Norden (in his *Die Antike Kunstprosa*) quotes two passages from St. Augustine which prove that this great doctor cultivated the art of pleasing the audience. In his treatise *On Christian Doctrine* (IV 26, 56) Augustine says that even the lowest style of exposition, called the *genus submissum*, which aims at instruction for its immediate purpose, cannot entirely dispense with *suavitas*: for, "when there is a certain *numerositas clausularum*, not assumed for effect, but arising spontaneously out of the subject matter, *tantas acclamationes excitat ut vix intellegatur esse submissa*." And what sympathetic reader of Augustine is not struck by the exquisite charm of his style, a charm that has been judged by some to surpass that of the Roman orator? The same Augustine describes in his *Confessions* V 12 his visits to the great

Ambrose, Bishop of Milan, the man, he says, whose eloquence at that time plentifully dispensed to the people "the flour of Thy wheat, the gladness of Thy oil, and the sober inebriation of Thy wine." At church "I listened diligently to his preaching, not with that intent with which I ought to have done, but testing as it were his eloquence, whether it answered its fame, or whether it flowed fuller or lower than was reported, and I hung on his words attentively, while of the matter I was then a scornful looker-on. I was charmed by the sweetness of his discourse." It is not generally known, I think, that reading aloud was the rule in ancient times, even when a person was alone, and that silent reading formed the exception. Augustine often found Ambrose at home reading. "When he was reading his eye glided over the pages and his heart searched out the sense, but his voice and tongue were at rest: vox autem et lingua quiescebat." Augustine is at a loss to explain so unusual a thing as silent reading. He offers two reasons for it: perchance, he says, he dreaded lest, if the author he was reading should contain anything obscure, some attentive or perplexed hearer should desire him to expound it—although the desire to preserve his voice might be the truer reason for his silent reading.

Express testimony bearing out the musical quality of Greek and Latin diction does not flow very plentifully, but it is ample enough to make us sure of the fact. We have heard the witness of Plato, of Dionysius of Halicarnassus, and of Augustine. This means that the concordant voice of eight centuries (from 400 B. C. down to 400 A. D.) bears testimony to two facts; first, that Greek and Roman speakers took pains, in the delivery of their message, to please their audience; and, second, that Greek and Roman hearers demanded harmony and finish. In passing we may regret our own inevitable losses if in teaching the ancient classics we neglect, as in some degree we must, the musical effects of accent, quantity, and structure. After enlarging upon Cicero's unsurpassed power to sway his audience, Frank Gardner Moore, in the Introduction to his "Orations of Cicero," says: "For posterity there remained only, the published texts (columns of writing across long rolls of papyrus paper, later parchment pages laboriously copied, finally the products of the printing-press), all of these but a phonographic record for which no one will ever invent the proper instrument of reproduction, and for the appreciation of which we have left to us but one resource,—the closest study of rhetorical and musical form, aided by such imagination as we may bring to bear."

In Hellenistic times, from the third century B. C. onward, music was in the air. Is it a wonder if its floating strains were caught even by men that made no pretensions to literary excellence? The Gospel according to St. Mark, with all its occasional ruggedness, has yet elements of music in its lines, a music not fully revealed in the translation, I think, unless this is presented in colometric style and destined to be read aloud. Greek in the N. T. has lost some of its pristine splendor; but, as has been said, the Sun even in the setting

is still the Sun, δυνόμενος ὁμῶς ἥλιός ἐστιν ἔτι. Just so, melody, that pronounced feature of Hellenic speech, is still melody, even though it appears long after the sun of Hellas has vanished.

Cleveland, O.

JAMES A. KLEIST, S. J.

The Place of the Classics in Our Education

Our pupils and their parents often press us for reasons why we set so high a value on the Greek and Latin Classics in our system of education. Hence, a reiteration of some of these reasons, familiar though they may be to most of us, is never untimely.

Both Latin and Greek furnish us keys to the inner chamber of the world's literature; and to understand literature is to understand life. Latin literature is largely a development from the Greek, and modern literature depends in a thousand ways on Latin. Greek, however, is the foundation, and we need it in order to understand adequately even Roman literature itself. The Greek deals preëminently with the human heart; the Roman seizes upon that knowledge of the individual heart, applies it to men as a whole, and dominates the world. One must understand the human heart before one can dominate the multitude.

Another general observation would not seem out of place here. Thoughts that we wrest by dint of hard labor from another language often make a deeper impression on our minds than thoughts, equally striking, in our own language. In the vernacular a thought is so easily taken in, that we often give it but very superficial notice. Now the thoughts of the best classical writers—a Homer, a Plato, a Vergil, a Horace—possess that inherent elevation, distinction, and originality which make it eminently worth while to labor over them and thus to impress them deeply on the mind.

Many utilitarian arguments have been advanced in our day to prove the value of the classics to a skeptical and utilitarian age. It is pointed out, for instance, that of the fifteen thousand prominent Americans listed in the American "Who's Who," fifty-five per cent are bachelors of arts, and an additional thirteen per cent attended college at least for a time; and this fact becomes more worthy of note when we consider that college men make up only about one per cent of our population. Mr. Thomas Arkle Clark, Dean of Men at the University of Illinois, relates that a prominent engineer recently told him, "If I could take my high-school and college courses over again, I would eliminate everything which tends toward specialization." Mr. Charles Evans Hughes, former Secretary of State, has said: "I believe that we need a few fundamental subjects which are thoroughly mastered. I believe in the thorough classical and mathematical training. We have not found any satisfactory substitute for them." So too we hear that a certain professor of biology affirms that eighty per cent of the failures in pre-medical courses are due to a failure to understand terms, and that a little previous study of Greek would virtually eliminate this cause of failure. Again, we see many statements to the effect

that in a medical school the man with classical training, though he may be somewhat slow in the beginning, soon far outdistances his non-classical rival who has had a narrower and more specialized pre-medical course; and in the end, the man with the liberal education makes the better doctor, is better able to deal with people, and, consequently, has more opportunities open to him. Such claims as these we hear from university professors with regard to almost every department of learning, every profession, every walk of life.

These arguments are good. They may not be the very best, nor furnish the highest motives for the study of Latin and Greek; but they do present facts and statistics which appeal from the very outset even to the high-school student and his commercial parent. They may often serve to imbue the matter-of-fact student with interest and enthusiasm in his work; and that is a large part of success. Hence, it would be a mistake to neglect them. In another article an attempt will be made to state briefly our higher, nobler, and more intrinsic reasons for insisting on the classics in education, reasons which we should be especially careful not to overlook, but rather to disclose little by little to our pupils, and thus lead them gradually to see their Latin and Greek in the light of these higher values.

Florissant, Mo.

GEORGE E. GANSS, S. J.

The Business Life of Ancient Athens, by George Calhoun. The University of Chicago Press. \$2.00 net.

The Business Life of Ancient Athens is an attempt to draw a picture of the busy docks and markets of the Piraeus, the Athenian grain trade, banks and bankers, and the mines and mining at Laurium. We had grown familiar with other aspects of Athenian social and political life through the numerous publications of unceasing research. But little had been done to give us a consistent view of the business life of ancient Athens. It was the intention of the author to throw as much light on this question as the data revealed in the literature of Greece and in the various recent excavations might afford. In presenting this phase of Athenian life Mr. Calhoun makes no pretence of being scientifically exhaustive. Nor is he interested so much in the technical processes and purely economic data. Rather it is his purpose to "emphasize the personal and ethical aspects of the subject . . . to learn what sort of men controlled trade and finance in these times and places, what were their aims and ideals, their standards of honesty, and their methods of doing business."

Consonant with this aim Mr. Calhoun briefly surveys the course of economic evolution from the pre-Hellenic and Homeric times down to the more clearly defined business and industrial activities of the fifth and fourth centuries. Within the compass of 170 pages only a bold outline of the subject could be given. Yet so far as it goes the picture is sufficiently complete and accurate to afford a background for further development and discussion. Where data are scant there will always be an inclination to construct hypotheses. Mr. Calhoun has

not been afraid to make such hypotheses wherever they seemed "reasonably credible and worthy of further investigation;" but he is at the same time careful to indicate the borderline between fact and surmise.

The book is intended for the general reader and not the specialist. As such it is a modest but worthy contribution and deserves to be read by everyone who wishes to obtain a more complete idea of the life of the ancient Athenians.

Cleveland, Ohio.

G. A. DEGLMAN, S. J.

Ora Maritima, A Latin Story for Beginners, by E. A. Sonnenschein. Pp. xxix and 146. The Macmillan Co. \$0.60.

In *Ora Maritima*, Professor Sonnenschein tells the story of Caesar's invasion of Britain in a style that unites thrilling interest with an almost unbelievable degree of simplicity. He limits himself to the use of nouns and adjectives of the first three declensions, and to the indicative active of verbs of the first conjugation. A few pronouns and subordinating conjunctions complete his equipment. Each chapter of the story is provided with a word list and a summary of the etymology and syntax which it employs. The vocabulary of the main part of the story is Caesarian and is rather copious, perhaps more so than some teachers might relish. Yet, as the author says, "words are necessary if anything worth saying is to be said," and it should be remembered that the average pupil is both willing and able to tackle new words provided he sees in them the means of following an interesting story and is not at the same time encumbered with a network of syntax. Both of these conditions are realized in *Ora Maritima*. The book could very profitably be put into the hands of first-year students after the first two or three months of their course. As a stepping stone to Caesar it is invaluable.

Florissant, Mo.

H. P. O'NEILL, S. J.

"Verbum Domini"

Under the above title the Professors of the Biblical Institute at Rome publish a monthly magazine devoted to the diffusion of such knowledge as should be of interest to students of the Bible and to all entrusted with the preaching of the Word of God. The sub-title reads: "Commentarii menstrui de re biblica omnibus sacerdotibus accommodati curante Pontificio Instituto Biblico." The purpose of *Verbum Domini* is clearly stated in the words: "*Verbum Domini* illud sibi proponit, non ut res biblicas scientifice investiget (a field covered by two other publications of the same Institute, *Biblica* and *Orientalia*), sed ut investigatas divulget." The magazine appears every month in small fascicles of about 30 pages each. Although the whole Bible falls within the scope of the publication, on the whole the Old Testament is perhaps the more richly represented in its articles. As *Verbum Domini* began its career in 1920, its seven volumes are, in spite of certain limitations which the editors have set for themselves, a mine of useful information. The price is 24 lire. Subscriptions should be sent to "Editore di *Verbum Domini*, Pontificio Istituto Biblico, Piazza della Pilotta 35, Roma 1, Italy."

